

The  
Introits and Graduals  
Advent to Whitsunday

H. ALEXANDER MATTHEWS

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# **Introits and Graduals**



The  
Introits and Graduals  
of the  
Church Year

Part 1--Advent to Whitsunday

Introduction by  
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Music by  
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# Introduction

## THE CHURCH SERVICE AND THE CHURCH YEAR

Each Service appointed by the Church includes many elements of devotion—adoration, faith, repentance, assurance, edification, prayer, praise, thanksgiving, commemoration, consecration, benediction.

Yet in its totality it presents a definite thought, or a series of related thoughts. As the Service proceeds, the responsive co-operation of minister, choir and congregation builds up around the central theme a harmonious and beautiful structure.

While complete in itself, however, each Service is but a part of a greater order. It stands in close relation to the other Services appointed for the entire Church Year. The Gospel and the Epistle for each Day contain a definite, a complete message. But the full round of Scriptural teaching concerning the life and the work of our Lord, and an adequate and balanced view of Christian life and duty are to be found only in the complete series of Lessons appointed for the entire Year.

The Christian Liturgy is the age-long product of thought and experience developing about two great ideas—the preaching of the Word and the Administration of the Lord's Supper. Able and devout minds in many centuries and many lands have devoted their best knowledge and taste to preparing devotional introductions and conclusions to these two essential features.

Some of these are invariable. They represent the great unchanging needs, experiences and desires of humanity which must find expression in Christian Worship at all times and under all conditions. Such parts are the Confession of Sins and the Absolution, the Kyrie, the Creed, the Lord's Prayer, the Preface, Sanctus, Words of Institution, Thanksgiving and Benediction.

About this fixed framework are grouped the

variable parts which give outward form, color, and life to the whole, and which relate the particular Service to the greater structure of the Church Year. Such elements are the Introit, Collect, Epistle, Gradual and Gospel; the Hymns, the Sermon, the Prayers, the Proper Preface, etc. Together these invariable and variable elements build up a harmonious and beautiful Service for the Day, and complete the structure of the Church Year.

The Gospel for the Day, or the Epistle, is therefore more than a Scripture Lesson; the Collect is more than a prayer; the Introit and the Gradual are more than convenient texts for the composer; the Hymn is something more than a devotional verse. He who would appreciate the real meaning and beauty of each Service and understand the real Mind of the Church must regard each of these elements in its relation to all others. Each part may be beautiful in itself, but it is but a single stone in a larger mosaic, and many mosaics are found on the walls of the Temple of Worship.

The Liturgy is a great poem. The prosaic mind finds much in it for which there is little logical explanation. It has not been composed by any one hand or in any one age. Its several parts are not mechanically related. Their inner harmony is, often, not obvious. It must be sought in a common relation of parts to the Church Year and through this to each other. Occasionally it may be impossible to establish any definite connection between some parts of a particular Service, but this is exceptional and generally indicates a dislocation of historical material. In the great majority of the Services, particularly on the greater Festivals and Days, the central thought is evident, and

the office of the several parts in developing it is equally clear.

In general it may be said that the Gospel usually presents the essential, objective thought of the Day. The Epistle often expands, illuminates or applies this in a personal or practical way. The Collect sums up the whole in a brief but comprehensive prayer, which, resting upon some quality or promise of God, asks of Him a particular grace or blessing for the whole body of believers. The Introit strikes the key-note of the Service, and indicates the mood and spirit of the Day as a part of the Liturgical Year. The Gradual forms a

transition from the Epistle to the Gospel and generally links the thought of the two.

The Introit and the Gradual properly belong to the Choir. Connecting, as they often do, the Service of the Day with the thought of the Church Year, and revealing thus the fuller, deeper Mind of the Church, they lend themselves to a fuller musical treatment by the Choir. The latter may well be regarded as representing, in this, its special music, the voice of the Holy Christian Church as it speaks in terms of age-long faith, love and experience to the worshiping congregations of today.

## THE INTROIT

The Introit is one of the oldest and most characteristic parts of the Service in the Western Church. Eastern liturgies begin very differently. As its meaning (*Introitus*-“Entrance”) suggests, the Introit is a portion of Psalmody originally sung while the ministers entered the Church and approached the Altar. A preliminary Service of Confession was held privately by the clergy and their assistants in the sacristy—later at the foot of the Altar—but the singing of the Introit marked the actual beginning of the public Service of the Day.

The introduction of these processional Psalms is usually ascribed to Pope Celestine I (422-432 A. D.), but they may have been in use even earlier. As the Church Year developed, and came more and more to influence the Liturgy, a particular Psalm was appointed for each Festival and Day, and an antiphon was sung before this Psalm and repeated after each verse. Later usage abbreviated this, and reduced the Introit to the antiphon, one verse of the Psalm, the Gloria Patri and the antiphon repeated.

The antiphon is usually one or more verses of the Psalm, chosen with fine propriety and skill to strike the central thought of the Day, which is developed later in the Gospel or the Epistle. The Psalm verse is usually the first verse of the Psalm, which has thus survived as a fragment of the whole. If the first verse is used as an antiphon, the Psalm verse is the one immediately following.

The Lutheran Church almost universally retained the Introit at the time of the Reformation, and the *Cantionales* prepared for choirs give the series of ancient Introits in the original Latin. The difficulty of preparing German translations

which could be used with the historic melodies, led to the use of a single characteristic Introit for a Season, and gradually to the substitution of a German Season Hymn, particularly in village churches or where capable choirs were lacking. Some Church Orders directed the minister to sing or read the Introit aloud if the choir did not sing it, or even, in some instances, if the choir did sing it in Latin.

The Common Service, in its restoration of the full, normal Lutheran Liturgy in the English language for our American churches, provided the entire series of historic Introits. Congregations of today are far better able to appreciate and use a highly articulated Service than were our fathers in the early days of the Reformation, when the Liturgy was in process of translation from a foreign tongue, and when the congregation was only beginning to participate again in forms which the clergy and a choir of boys preparing for the priesthood had hitherto conducted. The significance and beauty of the Introit in its relation to the entire Service may now be thoroughly appreciated by all who wish to understand the spirit and meaning of the Liturgy.

After the preliminary Confession of Sins which, in its unvarying form, prepares minister and congregation for the actual beginning of every Service, the Introit formally and solemnly announces, as by a herald’s proclamation, the key-note of the Day, and suggests the relation of the particular Service to the larger idea of the Season. So important and determinative is this function that many Sundays are known by the first word of the Latin Introit for the Day, e.g., the Sundays in Lent (*Invocavit*, *Reminiscere*, *Oculi*, etc.), and

the Sundays after Easter (*Quasimodo Geniti, Misericordias Domini, Jubilate*, etc.)

The Introit is the first variable part of the Liturgy for each Day. The others are the Collect, the Epistle, the Gradual and the Gospel. Together these five variable elements, called the *Propria* (or "Propers" of the Day), give distinctive character to each Service.

As sounding such a formal, festival note, the Introit should be sung by the choir. Whenever this is not possible, it should be read. Such reading, however, is but a makeshift, which reflects no credit on the liturgical appreciations and musical resources of the Church of today. The minister might quite as logically read the Hymns of the congregation as read the Introits of the choir.

## THE GRADUAL

The Gradual has a history which antedates that of the Introit.

The Psalter was the hymn book of the Jewish Church, and the early Christian Services followed Jewish custom in alternating the reading of Scripture with the singing of Psalms. Originally a whole Psalm was thus sung after each Lesson. For a time three Lessons were regularly read: a Prophecy, an Epistle and a Gospel. By the time of Gregory the Great (590-604 A.D.), the Prophecy was discontinued and the Psalms sung after it and after the Epistle were reduced to a few verses and combined into a single chant, which was called the Gradual. It received this name because it was chanted from the step (*gradus*) from which the Epistle had been read, or, in later times, from the Choir or Altar steps.

The Gradual in its present form thus represents a combination of portions of two Psalms. The first (*Psalmus responsorius*) is the Gradual, strictly speaking, and was originally sung after the Prophecy by a single reader. The people responded after each verse, which was an ancient Jewish custom well shown by the structure of Psalm 136.

The second part (*versus alleluiaiticus*), represents the Psalm originally sung after the Epistle. It usually consists of two Alleluias, a Psalm verse and a final Alleluia.

From Septuagesima to Easter the Alleluia is not sung, and its place is taken by the Tract (*Psalmus tractus*). This is also a selection of Psalm verses and is so called because it was originally sung straight through without responses. On the Sundays after Easter, and until Trinity Sunday, the first part of the Gradual is dropped and only the Alleluia and its verse retained.

The purpose of the Gradual in its later form is to provide carefully chosen passages of Scripture to serve as a liturgical response to the Epistle and a connecting link between it and the Gospel. By

employing the artistic resources of the choir this response adds dignity and beauty to one of the most important parts of the Service—the reading of the Lessons from Holy Scripture. It also again sounds forth the thought of the Day or Season. Often the first part of the Gradual echoes the thought of the Epistle, while the second part provides a transition to the Gospel. When a connection as close as this cannot be discovered, the Gradual has its own value as a liturgical response to the Lesson, a lofty expression of the spiritual sentiments awakened by the Word of God in the heart of the believer.

Luther in his version of the Liturgy retained the Gradual, but wished it to be as brief as possible. A large number of the Lutheran Church Orders retained it in more or less modified form, much as in the case of the Introit. Some retained only a few characteristic Graduals for Festivals and Seasons; some ordered the Minister to sing or read them. But gradually the development of congregational Hymnody pressed the use of sequences and Hymns into this place in the Service, at first after the singing of the Gradual by the choir, and later in many Orders as a substitute for the Gradual. The "Hauptlied," or principal Hymn of the Service, carefully chosen with reference to the thought of the Day, often came to be sung at this place.

Modern Lutheran liturgies have more and more appreciated the importance and beauty of the Gradual, and have endeavored to restore it, in modified form at least. Thus the Common Service provided "Sentences for the Seasons" to be sung with the Hallelujah after the Epistle, and the Common Service Book, while retaining these substitutes, also restores the entire series of scriptural and historic Graduals for all the Days in the Calendar. In a very few instances it has supplied new texts when historic ones were not available or desirable.

## THE MUSIC OF THE BOOK

Both the Introits and the Graduals in their Latin form have historic Plain Song melodies which have been associated with them for centuries. It does not seem possible to adapt these, beautiful as many of them are, to the English texts, and those who have tried to do so have come to appreciate the difficulties felt at the time of the Reformation in connection with the German texts.\*

The present work attempts to provide original musical compositions for all the Introits and Graduals in the Common Service Book. While recognizing liturgical and musical traditions, these settings have the tonality and greater freedom of modern music, and thus will be at once intelligible and acceptable to present-day choirs and congregations.

For the Introits the uniform plan has been followed of giving out the antiphon by a solo voice in formal, dignified fashion—often as recitative. The choir in four-part harmony develops the thought of the Psalm verse, and the choir and congregation unite in the Gloria Patri. The latter is always set to a simple Anglican chant, which is repeated throughout the Season.

Upon the basis of a careful study of each Introit, Doctor Matthews has given a sympathetic and adequate musical expression of its inner mood and meaning. He has resisted every temptation to treat the text in extended anthem form, and has

enhanced the historical significance of the Introits by the simplicity and directness of his method, while musical interest and value have been beautifully sustained. The sequence of keys has been carefully guarded and the entire series can be used without a single break in tonality between the parts which precede and follow the Introit in the regular setting of the Service.

As far as is known, no setting of the English text of the Graduals has ever been published. After attempting several more elaborate treatments Doctor Matthews adopted the general plan followed by the English musician, Doctor A. Edmonds Tozer, in his settings of the Latin texts,† and for most of the Sundays gives simple chant forms, with more fully developed Alleluias. These dignified and effective settings will not detract—as they might in extended anthem fashion—from the significance of the liturgical Lessons, but will enrich and enhance this central feature.

The Gradual chants should be rendered in free, declamatory manner, without drawling and without haste, and with all the voices in perfect accord. These settings will be particularly effective if sung in four parts without accompaniment (*a capella*). This, however, will require the highest standards of choral work in attacks, enunciation, phrasing, balanced tone, and sustained pitch.

The use of occasional accent marks in the text calls attention to vowels which may be slightly—but very slightly—prolonged as a “rallying point” in the chanting.

Punctuation marks may be observed by a slight pause.

Intelligent study of the thought of the words will suggest to the choirmaster proper modifications in volume and tempo.

LUTHER D. REED.

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\*A Plain Song setting of the Introits arranged for unison chanting is given in the *Choral Service Book*, edited by HARRY G. ARCHER and LUTHER D. REED, 1901, pp. 96-141. (United Lutheran Publication House, Philadelphia, Pa.)

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†*The Proper of the Mass for Sundays and Holy Days Set to Simple Music*, by A. EDMONDS TOZER, MUS. Doc., London and New York, 1906.

# The First Sunday in Advent

9

## INTROIT

*SOLO (Soprano or Tenor)*

Unto Thee, O Lord, do I lift up my soul: O my

God, I trust in Thee; Let me not be a - sham - ed:

Let not mine en - e - mies tri - umph o - ver me;

Yea, let none that wait on Thee be a - sham - ed,

## CHORUS

*p*

Show me Thy ways, Thy ways, O Lord: teach me, teach me, Thy paths.

## GLORIA PATRI (Or use Chant in Common Service Book, page 10)

*8*

Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, is now and ev - er shall be: world with - out end. A - men.

*May be sung unaccompanied*

## GRADUAL

*p*

All they that wait for Thee: shall not be a - sham - ed, O Lord.  
Show me Thy ways, O Lord: teach me Thy paths.  
Hal - le - lu - jah. Hal - le - lu - jah. Show us Thy  
mer - cy, Thy mer - cy, Lord: and grant us  
Thy sal - va - tion. Hal - le - lu - jah.

*f rit.*

# The Second Sunday in Advent

11

## INTROIT

**SOLO (Soprano or Tenor)**

Daugh - ter of Zi - on: be - hold thy sal - va - tion

com - eth. The Lord shall cause His glo - ri - ous voice to be heard: and

ye shall have glad - ness of heart.

## CHORUS

Give ear, O Shep - herd of Is - ra - el:

cresc.  
Thou that lead - est Jo - - seph like a flock.  
cresc.

## GRADUAL

Out of Zion the perfection of beauty God hath shined: Our God shall come.

Gather My saints together unto Me: those that have made a covenant with Me by sac-ri-fice.

Hal - le - lu - jah. Hal - le - lu - - jah. I was glad when they said unto me:

let us go into the house of the Lord. Hal - le - lu - jah. Hal - le - lu - - jah.

Our feet shall stand within Thy gates: O Je - ru - - sa - lem. Hal - le - lu - - jah.

*slower*

# The Third Sunday in Advent

13

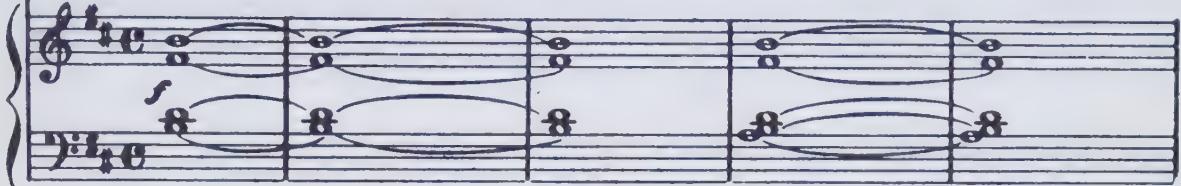
## INTROIT

**SOLO (Soprano or Tenor)**

**Quasi Recit.**



Re - joice in the Lord al-way: and a - gain I say, Re - joice. Let your



mod - er - a - tion be known un - to all men: The Lord is at hand.

*rit.*

*rit.*

Be care - ful for no - thing: but in ev - 'ry thing by prayer and sup - pli-

*a tempo*

*a tempo*

- ca - tion with thanks - giv - ing let your re - quests be made known un - to God.



## CHORUS

*p* *Slow*

Lord, Thou hast been fav - or - a - ble un - to Thy land:  
 Thou hast brought back the cap - tiv - i - ty of Ja - cob.

*cresc.*

Thou hast brought back the cap - tiv - i - ty of Ja - cob.

*cresc.*

**GLORIA PATRI** in G (See FIRST SUNDAY IN ADVENT, page 10, or Common Service Book page 10)

## GRADUAL

Thou that dwellest between the Cherubim, shine forth: Stir up Thy strength and come.

Give ear, O Shepherd of Is - rael: Thou that leadest Joseph like a flock.

Give ear, O Shepherd of Is - rael: Thou that leadest Joseph like a flock.

Hal - le - lu - jah Hal - le - lu - jah. Stir up Thy strength: and come and save us. Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah. Stir up Thy strength: and come and save us. Hal - le - lu - jah

# The Fourth Sunday in Advent

15

**SOLO (Soprano or Tenor)**  
**Quasi Recit.**

## INTROIT

*dim.*

Drop down, ye heav - ens, from a - bove: — and let the skies pour down

*dim.*

*cresc. e rit.*

right-eous-ness. Let the earth op-en: and bring forth sal - va-tion.

*cresc. e rit.*

## CHORUS

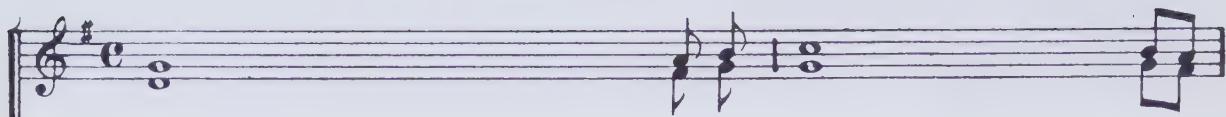
**Moderato**

The heav - ens de - clare the glo - ry of God: and the

fir - ma - ment show - eth His han - dy - work.

8

## GRADUAL



The Lord is nigh unto all them that call upon Him: to all that call upon Him in truth.



My mouth shall speak the praise of the Lord: and let all flesh bless His Ho - ly Name.



Hal - le - lu - jah. Hal - le - lu - - jah. Thou art my Help and my De - liver - er:



make no tarrying, O \_\_\_\_ my God: Hal - le - lu - - - jah.



# Christmas Day

(EARLY SERVICE)

**SOLO (Soprano or Tenor) INTROIT**

The Lord hath said un - to Me, Thou art my

Son: this day have I be - got - ten Thee.

**CHORUS  
Unison**

**Harmony**

The Lord reign - eth, He is cloth'd with ma - jes - ty: the Lord is

Him - self.  
cloth - ed with strength, where - with He hath gird - ed Him - self.  
Him - self

**GLORIA PATRI (Or use Chant in Common Service Book, page 10)**

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:  
As it was in the beginning, is now, and ev - er shall be world with - out end. A - men.

## GRADUAL

Thy people shall be willing in the day of Thy pow-er: in the beauties of holiness

from the womb of the morn-ing. The Lord said unto my Lord, Sit Thou at My right hand:

until I make Thine enemies Thy foot-stool. Hal - le - lu - jah. Hal - le - lu - - jah.

*slower.*

The Lord hath said unto Me, Thou art My Son: this day have I be-gotten Thee. Hal - le - lu - - jah.

# Christmas Day

(LATER SERVICE)

19

## INTROIT

SOLO (Soprano or Tenor)

Musical score for the first system of the Introit. The key signature is A major (two sharps). The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics "Un - to us a" are written below the vocal line.

Child is born, un - to us a Son is giv'n:

Musical score for the second system of the Introit. The key signature changes to G major (one sharp). The vocal line continues with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The lyrics "Child is born, un - to us a Son is giv'n:" are written below the vocal line.

and the goVERNment shall be up.on His shoul.der. — And His

Musical score for the third system of the Introit. The key signature remains G major. The vocal line continues with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The lyrics "and the goVERNment shall be up.on His shoul.der. — And His" are written below the vocal line.

*declaimando*

Name shall be call-ed Won - der - ful, Coun - sel - lor, The Might - y God: The

Musical score for the final system of the Introit. The key signature changes to E major (no sharps or flats). The vocal line uses eighth-note pairs with dynamic markings (>). The piano accompaniment consists of eighth-note chords. The lyrics "Name shall be call-ed Won - der - ful, Coun - sel - lor, The Might - y God: The" are written below the vocal line.

Ev - er - last - ing Fa - ther, The Prince of Peace.

**CHORUS**

O sing un-to the Lord a  
O sing un-to the Lord a new — song, a  
O sing un-to the Lord a new — song, O sing, — sing a

new — song: for He hath done mar - vel - lous things.

## GRADUAL

All the ends of the earth have seen the salvation of our God:

Make a joyful noise unto the Lord, All the earth. The Lord hath made known His sal-va-tion

His righteousness hath He openly showed in the sight of the hea - then.

Hal - le - lu - jah. Hal - le - lu - jah. O come, let us sing unto the Lord:

Let us worship and bow down be - fore Him. Hal - le - lu - - - jah.

# The Second Christmas Day

INTROIT The same as for CHRISTMAS DAY

## GRADUAL

Blessed is He that cometh in the Name of the Lord: God is the Lord,

Which hath showed us light. This is the Lord's doing: it is marvellous in our eyes.

Hal - le - lu - jah. Hal - le - lu - - jah. The Lord reigneth, He is clothed with ma-jes-ty:

the Lord is clothed } wherewith He hath gird - ed Him - self. Hal - le - lu - - jah.  
with strength.)

# The First Sunday after Christmas

23

## INTROIT

SOLO (Soprano or Tenor)

Thy tes-ti-monies are ve-ry sure: ho-h-ness be-com-eth Thine house, O

Lord, for - ev - er. Thy throne is es - tab - lish - ed, es -

- tab - lish - ed of old: Thou art from ev - er - last - - ing.

**CHORUS**

The Lord reign - eth, He is cloth - ed with ma - jes - ty: the Lord is

rit.

cloth - ed with strength, where - with He hath gird - ed Him - self.

rit.

## GRADUAL

Thou art fairer than the children of men: grace is poured into Thy lips.

My heart is inditing a good matter, I speak of the things which I have

made touching the King: my tongue is the pen of a ready writer.

Halle-lu-jah. Halle-lu - jah. The Lord reigneth, He is clothed with ma-jes-ty:

the Lord is clothed with strength, wherewith He hath gird-ed Him-self. Hal - le - lu - - jah.

# The Circumcision and the Name of Jesus

25

(NEW YEAR'S DAY)

SOLO (Soprano or Tenor)

INTROIT

Music for Solo (Soprano or Tenor) and Organ. The vocal part starts with a forte dynamic. The lyrics are: "O Lord, our Lord how ex - cel - lant is Thy". The organ accompaniment consists of sustained chords.

Music for Solo (Soprano or Tenor) and Organ. The vocal part continues with the lyrics: "Name in all the earth: Who hast set Thy". The organ accompaniment features sustained notes and harmonic chords.

Music for Solo (Soprano or Tenor) and Organ. The vocal part concludes with the lyrics: "glory a-bove the heavens.". The organ accompaniment includes dynamic markings like *p* (piano) and *f* (forte). The vocal part then begins a new section with the lyrics: "What is man that Thou art".

Music for Solo (Soprano or Tenor) and Organ. The vocal part continues with the lyrics: "mind - ful of Him and the son of man — that Thou vis-it-est him?". The organ accompaniment features sustained notes and harmonic chords.

## CHORUS

Thou, O Lord, art our Father, our Re-deemer: Thy Name is from ev-er last-ing.

**GLORIA PATRI,** (See CHRISTMAS DAY, page 17, or Common Service Book, page 10)

## GRADUAL

All the ends of the earth have seen the salvation of our God.

Make a joyful noise unto the Lord, All the earth. The Lord hath made known His salvation.

His righteousness hath He openly showed in the sight of the heathen: Hal - le - lu - jah.

Hal - le - lu - - jah. God, Who of old time spake in divers ways unto the fathers by the prophets:

hath in these last days spoken unto us by His Son. Hal - le - lu - - jah.

## The Second Sunday after Christmas

### INTROIT & GRADUAL

The same as for

THE FIRST SUNDAY AFTER CHRISTMAS

# The Epiphany of our Lord

## INTROIT

SOLO (Soprano or Tenor)

f Quasi Recit:

Be - hold the Lord, the Ru - ler hath come:

rit.

and the king - dom, and the power, and the glo - ry are in His hand.

## CHORUS

Give the King Thy judg - ments, Thy judg - ments, O God: and Thy

right - eous - ness un - to the King's Son.

## GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:

As it was in the beginning, is now, and ev - er shall be: world with - out end. A - men.

*May be sung unaccompanied* GRADUAL

All they from She-ba shall come; they shall bring gold and incense: and

they shall show-forth the praises, the praises of the Lord. Arise, A - rise, and

shine, O Je - ru - sa - lem: for the glo - ry of the Lord is ris - en up -

on Thee. Hal - le - lu - jah, Ha - - - le - lu - - - jah.

We have seen His star in the East: and we have come with our gifts to

wor - - - ship the Lord. Hal - le - lu - - - jah.

*rit.*

*rit.*

# The First Sunday after the Epiphany

## INTROIT

SOLO (Soprano or Tenor)

*f*

I saw also the Lord, sitting upon a

*mf*

throne: high and lifted up. And I heard the voice of a great

*rit.* *s a tempo*

multitude, say-ing, Alle-lu-ia: for the Lord God Om-nip-o-tent reigneth.

*rit.* *s a tempo*

CHORUS                      Make a joy-ful noise all —

Make a joy-ful noise un — to the Lord, Make a joy-ful noise un —

ye lands

*rit.*

— to the Lord: serve the Lord with glad ness.

*rit.*

serve the Lord,

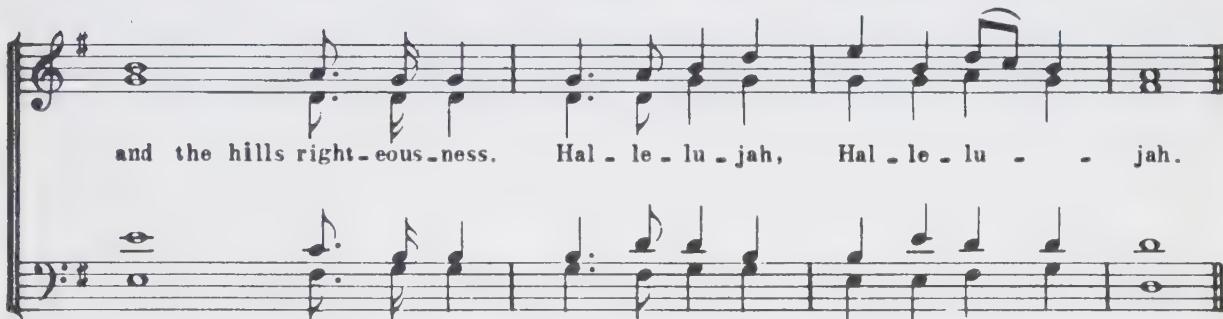
## GRADUAL



Blessed be the Lord God, the God of Israel, Who only doeth wondrous things:



And blessed be His glorious Name for ev-er. The mountains shall bring peace to Thy people:



## The Transfiguration of our Lord

The Introit, Collect, Epistle, Gradual and Gospel, for THE TRANSFIGURATION OF OUR LORD shall be used the last Sunday after the Epiphany in each year, except when there is only one Sunday after the Epiphany

# The Second Sunday after the Epiphany

## INTROIT

**SÓLO (Soprano or Tenor)**

All the earth shall wor - ship Thee: and shall sing unto

Thee, O God, — They shall sing, shall

sing, to Thy Name: O Thou — Most High - est.

**CHORUS**  
*f* **Unison**

**Harmony**

Make a joy - ful noise unto God, all ye lands: sing forth the

hon - or of His Name, make His praise glo - - - ri - ous.

## GRADUAL

He sent His Word and healed them: and delivered them from their de - struc - tions.

Oh that men would praise the Lord for His goodness: and for His wonderful works to the children of men.

Hal - le - lu - jah. Hal - le - lu - - - jah. Praise ye Him, all His an - gels:

Praise ye Him, all His hosts. Hal - le - lu - - - jah.

## The Third Sunday after the Epiphany

## INTROIT

SOLO (Soprano or Tenor)

*p*

Wor - ship Him, all ye His an - gels: Zi - on

*p*

heard and was glad. — The daugh - ters of Ju - dah re -

- joic - - ed: be - cause of Thy judg - ments, O Lord. —

**CHORUS**  
**Unison**

**Harmony**

The Lord reign - eth, let the earth re - joice: let the

mul - ti - tude of the isles be glad, be glad, there - of.

**GLORIA PATRI,** (See EPIPHANY, page 28, or Common Service Book page 10)

## GRADUAL

So the heathen shall fear the Name of the Lord: and all the kings of the earth Thy glo - ry.

When the Lord shall build up Zi - on: He shall appear in His glo - ry.

Hal - le - lu - jah. Hal - le - lu - - jah. The Lord reigneth; let the earth re - joice.

let the multitude of isles be glad there - of. Hal - le - lu - - - jah.

## The Fourth Sunday after the Epiphany

INTROIT & GRADUAL The same as for THE THIRD SUNDAY AFTER THE EPIPHANY

## The Fifth Sunday after the Epiphany

INTROIT & GRADUAL The same as for THE THIRD SUNDAY AFTER THE EPIPHANY

# The Transfiguration of our Lord

The Introit, Collect, Epistle, Gradual and Gospel, for THE TRANSFIGURATION OF OUR LORD, shall be used the last Sunday after the Epiphany in each year, except when there is only one Sunday after the Epiphany.

## INTROIT

SOLO (Soprano or Tenor)

The lightnings

light-ened the world: the earth trembled and shook.

## CHORUS

How amiable are Thy tabernacles,  
O Lord, O Lord of hosts: my soul longeth, yea even  
Lord of fainteth for the courts, the courts of the Lord.

**GLORIA PATRI,** (See EPIPHANY, page 28 or Common Service Book page 10)

## GRADUAL

Thou art fairer than the children of men: grace is poured in-to Thy lips.

The Lord said unto my Lord, Sit Thou at My right hand: until I make Thine enemies Thy foot-stool.

Hal - le - lu - jah, Hal - le - lu - - jah. Sing unto the Lord, Bless His Name;

show forth His salvation from day to day: Declare His glory among all people Hal-le-lu - - jah.

# Septuagesima Sunday

## INTROIT

*Mf*

The sorrows of death compassed me: the  
sorrows of hell compass'd me about. In my distress, I  
called up-on the Lord: and He heard my voice out of His temple.

Organ

CHORUS

I will love Thee, O Lord, O Lord my  
Strength: The Lord is my Rock and my For-tress.

## GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be: world without end. Amen.

## GRADUAL

The Lord also will be a refuge for the oppressed, a refuge in times of trouble:

And they that know Thy Name will put their trust in Thee; for Thou, Lord,

hast not forsaken them that seek Thee, For the needy shall not alway be forgotten:

the expectation of the poor shall not perish forever. Arise, O Lord; let not man prevail,

Out of the depths have I cried unto Thee, O Lord: Lord, hear my voice.

## Sexagesima Sunday

## INTROIT

SOLO (Soprano or Tenor)

A - wake, why sleep - est Thou, O  
 Lord: — a - rise, cast us not off for ev - -  
 er. Where - fore hid - est Thou Thy face: and for - get - test our af - fliction? Our  
 soul is bow'd down to the dust: a - rise for our help and re - deem - us.

*cresc.*

Organ

## CHORUS

We have heard with our ears, O God: our fa - - thers have

A musical score for a hymn. The top staff is a soprano line with a treble clef, featuring a melodic line with various note values (eighth and sixteenth notes) and rests. The lyrics are written below the notes: "told us what work Thou didst in their days." The bottom staff is a bass line with a bass clef, providing harmonic support. The music is set against a background of vertical bar lines and a dotted half note symbol.

**GLORIA PATRI,** (See SEPTUAGESIMA, page 98, or Common Service Book, page 10.)

## GRADUAL.

A musical score for a three-part setting. The top part is in treble clef, the middle part in bass clef, and the bottom part in bass clef. The key signature is one sharp (F#). The time signature is common time. The vocal parts sing in unison. The lyrics are: "Let the nations know that Thy Name is Jehovah: Thou alone art the Most High over all the earth." The music consists of a series of quarter notes and eighth notes, with rests and a fermata at the end.

Musical score for 'O my God, make them like a wheel: and like chaff before the wind.' The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The lyrics are written below the notes. The music includes various note values such as eighth and sixteenth notes, and rests.

A musical score for a hymn. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Thou hast given a banner" are followed by a brace that includes "to them that" and "fear Thee: displayed be-", which are then followed by another brace that includes "- cause of the truth." The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

# Quinquagesima Sunday

## INTROIT

*mf* SOLO (Soprano or Tenor)

The musical score consists of four staves of music. The top staff is for Solo (Soprano or Tenor), indicated by a dynamic marking *mf*. The lyrics for this staff are: "Be Thou my strong Rock: for an". The second staff is for Violin, indicated by a dynamic marking *p*. The lyrics for this staff are: "house of de-fence to save me. Thou art my Rock and my For-tress:". The third staff is for Bassoon, indicated by a dynamic marking *p*. The lyrics for this staff are: "there-fore for Thy Name's sake lead me and guide me. CHORUS". The bottom staff is for Double Bass, indicated by a dynamic marking *p*. The lyrics for this staff are: "Lord, do I put my trust; let me nev-er be a - shamed: de - liv - er me, de - liv - er me, in Thy right - eous - ness."

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GLORIA PATRI, (See SEPTUAGENIMA, page 38, or Common Service Book, page 10)

## GRADUAL

Thou art the God that doest won-ders: Thou hast declared Thy strength

# Ash Wednesday. The First Day of Lent

## INTROIT

*p* SOLO (Soprano or Tenor)

I will cry unto God Most High: \_\_\_\_\_

\_\_\_\_\_. un - to God that per - form . eth all things for.

me. Yea, in the sha - dow of Thy wings will I make my

ref - uge: un - til these ca - lam - i - ties be ov - er - past.

## CHORUS

*p*

Be mer - ci - ful un - to me, O God, \_\_\_\_\_ be \_\_\_\_\_

mer - ci - ful un - to me: for my soul \_\_\_\_\_

*dim. e rit.*

*pp*

trust - eth, trust - eth, in Thee. \_\_\_\_\_

*pp*

## GLORIA PATRI (Or use Chant in Common Service Book, page 11)

Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, is now, and ev - er shall be: world with - out end. A - men.

## GRADUAL

Be merciful unto me, O God, be merciful unto me:

for my soul trusteth in Thee. He shall send from heaven:

and save me from the reproach of him that would swallow me up.

O Lord, deal not with us after our sins;

nor reward us according to our in - iq - ui - ties:

Help us, O God of our sal - va - tion; for the glory of Thy Name.

# Invocavit. The First Sunday in Lent

47

## INTROIT

*p* SOLO (Soprano or Tenor)

He shall call up - on Me, and I will

an - swer him: I will de - liv - er him and hon - or

him. With long life will I sat - is - fy

him: and show him My sal - va - tion.

## CHORUS

*mf*

He that dwell - eth in the se - cret

*mf*

place of the Most High : —

— shall a - bide — un - der the sha - dow

*dim.*

of the Al - - might - - - - - y. —

*dim.*

## GRADUAL

For He shall give His } thee: to keep thee in all thy ways.  
angels charge over }

They shall bear thee up in their } hands: lest thou dash thy } foot against a } stone.

He that dwelleth in the secret place of the Most High:

shall abide under the shadow of the Al - might - y.

## Reminiscere. The Second Sunday in Lent

## INTROIT

*p* SOLO (Soprano or Tenor)

Re - mem - ber, O Lord, Thy ten - der mer - cies

and — Thy lov - ing kind - ness - es: — for

they have been ev - er of old. —

Let not mine en - e - mies tri - umph ov - er me:

God — of Is - ra - el, de - - liv - - er

us out of all — our trou - - bles.

**CHORUS**

Un - to Thee, O Lord, do I lift up my

soul:— O my God, I trust — in Thee;

let — me not be a - - sham - - - ed.

## GRADUAL

The troubles of my heart are en - larg - ed: O bring Thou

me out of my dis - tress - es. Look upon mine affliction and my pain:

and forgive all my sins. O give thanks unto the Lord; for He is good:

for His mercy endureth for ev - - - er.

The musical score consists of four staves of music. The top staff uses a treble clef and common time, starting with a forte dynamic. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The lyrics are integrated with the music, appearing below the corresponding staves. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 8, 8, and 8 are placed above the first, second, and fourth staves respectively. The key signature changes from no sharps or flats at the beginning to one sharp (F#) by the end of the piece.

# Oculi. The Third Sunday in Lent

53

## INTROIT

SOLO (Soprano or Tenor)

Musical score for the Introit "Oculi". The score consists of four staves of music, divided into four systems by vertical bar lines. The top staff is for the Solo (Soprano or Tenor), indicated by a "p" dynamic. The other three staves are for the Organ, indicated by a "p" dynamic. The lyrics are as follows:

Mine eyes are ev - er to - ward the Lord: for  
He shall pluck my feet out of the net. Turn Thee un - to  
me, and have mer - cy up - on me: for I am  
des - o - late and af - flict - ed.

## CHORUS



Un - to      Thee,    O   Lord,   do   I      lift —      up      my



soul: —      O   my   God,   I      trust —      in —      Thee; —



let      me      not      be      a      -      sham      -      -      ed.



## GRADUAL

Arise, O Lord; let not man pre - vail: let the heathen

be judged in Thy sight. When mine enemies are turned back:

they shall fall and perish at Thy presence. Unto Thee

lift I up mine eyes, O Thou that dwellest in the hea - vens:

have mercy upon us, O Lord, have mercy up - on us.

# Laetare. The Fourth Sunday in Lent

## INTROIT

**SOLO (Soprano or Tenor)**

Re - joice, ye with Je - ru - sa - lem, and be  
glad with her: all ye that love her, that  
love her. Re - joice for joy with her: re -  
- joice, re - joice, all ye that

mourn for her, that mourn for her.

Organ

## CHORUS

I was glad when they said unto me: Let us

go in - to the house of the Lord, let us

*rit.*

go — in - to the house, the house, of the Lord.

*rit.*

## GRADUAL

I was glad when they said unto me: Let us go into  
 the house of the Lord. Peace be within thy walls:  
 and prosperity within thy palaces.

They that trust in the Lord shall be as Mount Zion:  
 which cannot be removed, but abideth for ev - er.

# Judica. Passion Sunday

59

## INTROIT

SOLO (Soprano or Tenor)

The musical score consists of five staves of music. The top staff is for the Solo voice (Soprano or Tenor), indicated by a 'f' dynamic at the beginning. The second through fifth staves are for the Organ, with bass and treble clefs. The lyrics are integrated into the vocal line.

Judge me, O God: and plead my cause a

- gainst an un - god - ly na - tion. O de -

- liv - er me, de - liv - er me, from the de - ceit - ful and un - just

man: for Thou art the God, the God, of my strength.

dim.

dim.

## CHORUS

O send out Thy light, — Thy light, and Thy

truth: — let them lead me; let them

bring me un - to Thy ho - ly —

hill, to Thy ho - ly — hill.

## GRADUAL

Deliver me, O Lord, from mine en-e-mies: teach me to do Thy will.

He delivereth me from mine enemies; yea, Thou liftest me up above  
those that rise up against me.

Thou hast delivered me from the violent man. Many a time have they

afflicted me from my youth. May Israel now say: many a time have

they afflicted me from my youth. Yet they have not prevailed against me.

# Palmarum. The Sixth Sunday in Lent

## INTROIT

**SOLO (Soprano or Tenor)**

Be not Thou — far from me, O Lord:

*cresc*

O my strength, haste Thee to help me. Save me from the

*cresc*

lion's mouth: and de . liv . er me — from the horns of the un - i - corns.

Org.

## CHORUS

My God, my God, why hast Thou for - sa - ken me: why art Thou so

*mf*

far from help - ing me, so far — from help - ing me?

## GRADUAL

Thou hast holden me by my right hand: Thou shalt guide me with Thy counsel,

and afterward receive me to glory Truly God is good to Is - rael:

even to such as) heart. My God, my God, why hast Thou for - saken me:  
are of a clean)

why art Thou so far} from helping) me?— Our fathers trusted in Thee:

They cried unto Thee and were de - liv - er - ed.

The musical score consists of five staves of music. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is basso continuo. The music is in common time, with various key signatures (G major, C major, F major, B-flat major). The vocal parts sing in four-part harmony, while the basso continuo part provides harmonic support with bass notes and chords. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below it. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings.

# Monday in Holy Week

## INTROIT

*p* SOLO (Soprano or Tenor)

Plead — my cause, O Lord, with them that strive with  
me: — fight a - gainst them that fight a - gainst  
me. Take hold of shield, of shield and  
buck - ler: and stand up — for mine help.

The musical score consists of four systems of music. The top system features a soprano or tenor solo line in the treble clef, accompanied by an organ basso continuo line in the bass clef. The middle system continues the solo line and organ bass. The third system begins with a forte dynamic and includes a vocal entry. The fourth system concludes the piece with a final cadence.

## CHORUS

*p*

Draw out al - so the spear, and stop the

way a - gainst them — that per - se - cuted me: —

*cresc.*

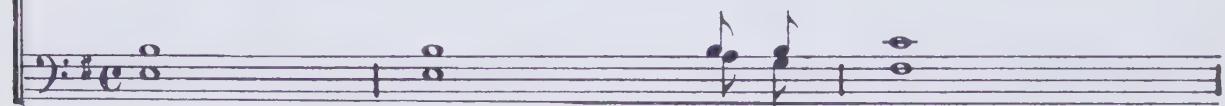
say un - to my soul, say un - to my soul, cresc.

I am thy sal - - - va - - - tion.

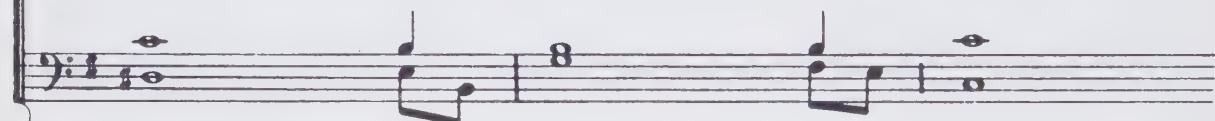
## GRADUAL



Stir up Thyself, and awake to my judgment: even unto my cause,



my God and my Lord. Draw out also the spear: and stop the way



against them that persecute me.

Help us, O God of our salvation, for the glory } of Thy Name:



and deliver us and purge away our sins for Thy Name's sake.



# Tuesday in Holy Week

67

## INTROIT

SOLO (Soprano or Tenor)

p

God for - bid that I should glo - ry: save in the Cross of our

Lord Je - sus Christ. In Him is sal - va - - tion,

life, and re - sur - - rec - tion from the dead: by

Him we are re - deem - ed and set at lib - er - ty.

## CHORUS

*p*

God be merciful unto us, and

bless us:

and cause His face to

shine upon us.

## GRADUAL

As for me my clothing was sack-cloth: I humbled my soul with fasting;

and my prayer returned into mine own bo - som.

Plead my cause, O Lord, with them that strive with me:

Take hold of shield and buckler, and stand up for mine help.

# Wednesday in Holy Week

## INTROIT

**SOLO (Soprano or Tenor)**

*p*

At the Name of Je - sus ev 'ry knee shall bow: of

things in heaven, and things in earth, and things —

## Quasi Recit.

un - der the earth. — For He be - came o - be - dient un - to

death, — ev - en the death — of the Cross:

where - fore He is Lord, to the glo - ry of

God the Fa - - - - - ther.

**CHORUS**

Hear my prayer, my prayer, O Lord: and

let my cry come un - - to Thee.

## GRADUAL

Hide not Thy face from Thy servant; for I am in trou - ble:  
 8

Hear me speed-i-ly. Save me, O God: for the waters are come  
 in unto my soul,  
 8

I sink in deep mire, } no — stand - ing. Hear my prayer, O Lord:  
 where there is

and let my cry } Thou shalt arise and } Zi - on:  
 come unto } Thee : have mercy upon

for the time is come } yea, the set — time is come.  
 to favor her,

# Thursday in Holy Week

73

INTROIT The same as for TUESDAY IN HOLY WEEK

## GRADUAL

Christ hath humbled Himself, and become obedient unto death:

even the death of ——— the Cross. Wherefore God also hath highly exalted } Him:

and given Him a Name which is above ev - 'ry name. ———

The musical score consists of four staves of music. The top staff is in treble clef, G major, common time. The second staff is in bass clef, E major, common time. The third staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte and piano.

## Good Friday

INTROIT The same as for TUESDAY IN HOLY WEEK; or this:

## INTROIT

SOLO (Soprano or Tenor)

*p*

Sure - ly He hath borne our griefs and car - ried our sor - rows;

*p**rit.*

He was wounded for our trans-gres-sions, He was bruised for our in -

*rit.*

- i - qui - ties. All we like sheep have gone a - stray: and the Lord hath laid on

Him the in - i - qui - ty of us all.

## CHORUS

*p*

Hear my prayer, my prayer, O Lord:  
and let my cry come un - to Thee.

and let my cry come un - to Thee.

**GLORIA PATRI**, (See ASH WEDNESDAY, page 45, or Common Service Book, page 11)

## GRADUAL

He was wounded for our transgressions; He was bruised for our in - i - qui - ties:

the chastisement of our peace was upon Him; and with His stripes we are heal - ed.

He shall see of the travail of His soul; and shall be sat - is - fied.

## Easter Day

INTROIT, No. I.

SOLO (Soprano or Tenor)

*f*

When I a - wake, I am still — with Thee .

Hal - - - le - lu - - jah: Thou hast

laid Thine hand up - on me. Hal - - - le -

lu - jah. Such know - ledge is too won - der - ful for me:

— it is — high, I can - not at - tain un - to it. Hal - le -

lu - jah, Hal - le - ln - - jah. ) CHORUS  
O Lord, Thou hast

search-ed me, and known — me: Thou know - est my down -

- sit - ting and mine — up - ris - - ing.

**GLORIA PATRI** (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:  
As it was in the beginning, is now, and ev - er shall be: world with - out end A - men.

## Easter Day

INTROIT, N<sup>o</sup>. II.

SOLO (Soprano or Tenor)

He is ris - - - en. Hal - le - lu - jah:

Why seek ye the Liv-ing a - mong the dead? Hal - le - lu - -

- jah. Re - mem - ber how He spake un - to you, Hal - le - lu - -

- jah: the Son of Man must be cru - ci - fied, and the third day

79

Organ

... again. Hallelu - jah. Hallelu - lu - - - jah.

*CHORUS*

*Unison*

*Harmony*

Thou crown - - edst Him with glo - ry and hon - or: Thou

mad - est Him to have do - min - ion o - ver the

o - - ver the

works, — the works — — — of — Thy hands.

works

## GRADUAL

*May be sung unaccompanied*

This is the day which the Lord hath made: we will re -

- joice and be glad in it. O give thanks un - to the

Lord for He is good: for His mer - cy en - dur - eth for

ev - er. Hal - le - lu - jah. Hal - le - lu - - - jah

*dim.*

Christ \_\_\_\_\_ our Pass - o - ver is sac - ri - ficed for  
*dim.*

*cresc.*

us. Let us keep the feast with the un -  
*cresc.*

- lea - ven'd bread of sin cer - i - ty and truth. ---

Hal - - - - - le - lu - - - - - jah.

## 82 Quasi Modo Geniti. The First Sunday after Easter

## INTROIT

SOLO (Soprano or Tenor)

As new - born babes: de - sire — the sin - cere —

milk of the Word. Hear, O my peo - ple, and I will

tes - ti - fy un - to thee: O Is - ra - el, if

thou — wilt heark - en, heark - en un - to Me.

Organ

CHORUS

Sing — a - - loud — un - to

God — our strength: make a joy - - ful

noise, — make a joy - - ful noise, —

un - to the God — of Ja - - - cob.

## GRADUAL

Hal - le - lu - jah. Hal - le - lu - - jah. The angel of the Lord) descended from) hea - ven:

and came and rolled back the stone from the door, and sat up - on it.

Hal - le - lu - - - jah. After eight days when the ) doors were shut,)

came Jesus and stood in the } midst of his dis - ci - ples: and saith unto them,

Peace be un - to you. Hal - le - lu - - - jah.

**INTROIT**

SOLO (Soprano or Tenor)

The earth is full of the goodness of the

Lord: by the Word of the Lord were the heavens made.

**CHORUS**

Re - joice in the Lord, O ye right - eous: for  
praise is come - ly for the up - - - right.

## GRADUAL



Hal - le - lu - jah. Hal - le - lu - - - jah.



Then was the Lord Jesus known of His disciples: in }  
the breaking of } bread,



Hal - le - lu - - jah. I am the Good Shepherd: and know my sheep,



*slow*  
and am known of Mine. Hal - le - lu - - - jah.



# Jubilate. The Third Sunday after Easter

87

## INTROIT

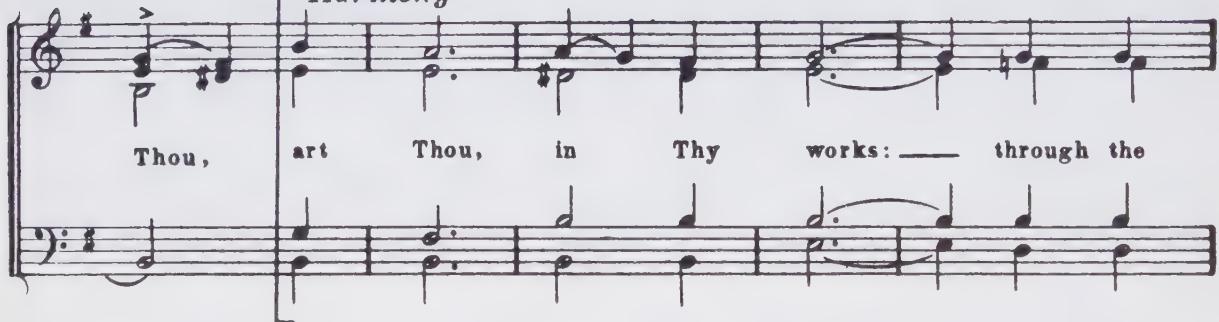
*SOLO (Soprano or Tenor)*

Make a joy - ful noise un - to God, \_\_\_\_\_

all yo\_\_\_\_\_ lands:\_\_\_\_\_ sing forth the

hon - or of His Name; make His praise \_\_\_\_\_ glo - ri - ous.

## CHORUS

*mf Unison**Harmony*

great - ness of Thy power shall Thine en - e - mies sub -



- mit them - selves, sub - mit them - selves — un - - - to Thee.



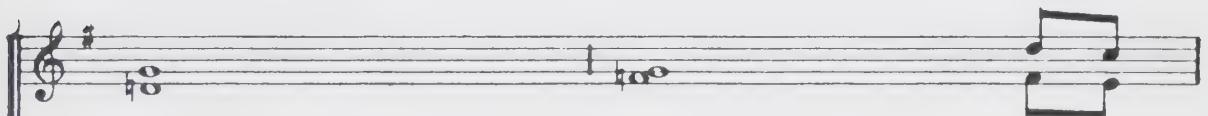
## GRADUAL



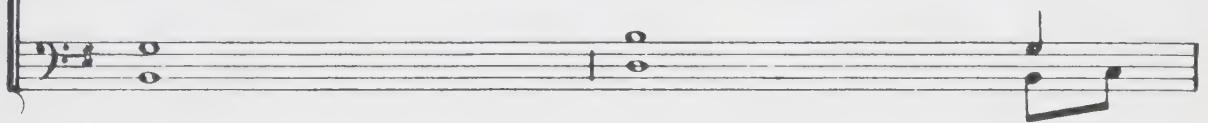
Hal - le - lu - jah. Hal - le - lu - - - jah.



The Lord hath sent redemption  
unto His } people. Hal - le - lu - - - jah.



It behooved Christ to suffer, and to rise from the dead:



and thus to enter into His glory. Hal - le - lu - - - jah.



## Cantate. The Fourth Sunday after Easter

## INTROIT

SOLO Soprano or Tenor

O sing unto the Lord a new —

song: for He hath done mar - vel - lous things.

The Lord hath made known His sal - va -

tion: His right - eous - ness hath He op - en - ly

showed in the sight \_\_\_\_\_ of the hea - - - then.

## CHORUS

His right \_\_\_\_\_ hand, and His ho - ly

arm: hath got - ten Him the vic - to - ry.

## GRADUAL

Hal - le - lu - jah. Hal - le - lu - - - jah.

The right hand of the Lord is ex-} alt-ed: The right hand of the Lord doeth} val-iант-ly.

Hal - - - le - - lu - - - jah. Christ,

being raised from the dead, di-eth no more: death hath no more do -

slow

- min - ion o - ver Him. Hal - le - lu - - - jah.

## Rogation. The Fifth Sunday after Easter 93

## INTROIT

### **SOLO (Soprano or Tenor)**

## Quasi Recit:

## CHORUS

Organ

Make a joyful noise unto  
God, all ye lands:

sing forth the honor of His Name; make His

praise glorious.

## GRADUAL

Hal - le - lu - jah. Hal - le - lu - - jah. It behooved Christ to suffer,

and to rise from the dead: and thus to enter into His glo - ry.

Hal - - - le - lu - - - jah. I came forth from the Father,

and am come into the world: again I leave the world,

and go to the Pa - ther. Hal - - - le - lu - - jah.

## The Ascension of Our Lord

## INTROIT

SOLO (Soprano or Tenor)



up in-to heav'n? Hal - - - le - lu - - - jah. This same

Jesus which is ta-ken up from you in-to heav'n, shall so come in like manner as ye have seen Him go in-to heav'n: Hal-le - lu-jah. Hal-le - lu - - jah.

Jesus which is ta-ken up from you in-to heav'n, shall so come in like manner as ye have seen Him go in-to heav'n: Hal-le - lu-jah. Hal-le - lu - - jah.

Jesus which is ta-ken up from you in-to heav'n, shall so come in like manner as ye have seen Him go in-to heav'n: Hal-le - lu-jah. Hal-le - lu - - jah.

## CHORUS

*Harmony FULL*

O clap your hands, all ye people,  
hands, all ye people: shout unto God,

shout unto God with the voice, the voice of triumph.

Glory be to the Father, and to the Son, and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be, world without end. Amen.

## GLORIA PATRI

Glory be to the Father, and to the Son, and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be, world without end. Amen.

## GRADUAL

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a forte dynamic (f) and consists of eighth-note chords in both staves. Measure 12 begins with a half note in the bass staff followed by a repeat sign, indicating a return to a previous section.

Hal - le - lu - jah. Hal - le - lu - - jah. God is gone up with a shout!

A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature, with a dynamic instruction 'f' at the beginning. It contains six measures of music. The bottom staff uses a bass clef and a common time signature, with a dynamic instruction 'p' at the beginning. It contains three measures of music. Measures 11 and 12 are shown on this page.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a half note, followed by a whole note, a half note, and a whole note.

the Lord with the sound of a trumpet. Hal - le - lu - jah.

A musical score for a single melodic line. The first measure begins with a half note on the second line of the bass clef staff. The second measure starts with a quarter note on the third line of the bass clef staff, followed by a series of eighth notes: a sharp, a sharp.

A musical score for two voices. The top voice starts on G4, moves to A4, then to F4, and returns to G4. The bottom voice starts on E3, moves to F3, then to D3, and returns to E3. The music is in common time and consists of eighth-note patterns.

Thou hast ascended on high:

Thou hast led captivity cap - tive.

A musical score for the first piano part, page 10, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. It contains measures 11 and 12, which begin with a half note followed by a quarter note. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. It contains measures 11 and 12, which begin with a half note followed by a quarter note.

*slow*

A musical score page from Beethoven's Violin Concerto. The top staff is for the Violin I and the bottom staff is for the Violin II and Double Bass. The key signature is one sharp (D major). Measure 11 starts with a forte dynamic (f) and a 2/4 time signature. Measure 12 begins with a piano dynamic (p). The score includes various note heads and rests. Measure 12 ends with a repeat sign and a double bar line.

A musical score for piano, page 8. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The dynamic marking 'f' (fortissimo) is at the beginning of the measure. The music features eighth-note patterns and rests. The page number '8' is located in the lower right corner of the score.

# Exaudi. The Sunday after the Ascension 99

## INTROIT

**SOLO (Soprano or Tenor)**

Hear, O Lord, when I cry with my voice:

Hal - - - le - lu - jah. When Thou saidst,

seek ye My face: my heart said un - to Thee,

Thy face, Lord, will I seek. Hide not Thy face from me:

*a tempo*

Hal - - le - lu - jah. Hal - le - lu - - - jah.

*a tempo*

*Organ*

**CHORUS**

*f*

The Lord is my Light, — and

*f*

A musical score for voice and piano. The vocal line starts with a dotted quarter note followed by an eighth note, then a half note sustained over a fermata. The piano accompaniment consists of eighth-note chords in the bass clef staff.

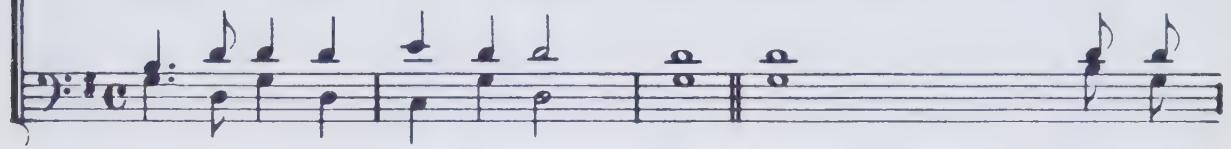
whom, whom shall I fear?  
 8

**GLORIA PATRI**, (See ASCENSION DAY, page 97.)

## GRADUAL



Hal - le - lu - jah. Hal - le - lu - - jah. God reigneth over the hea - then:



God sitteth upon the throne of His ho - li - ness. Hal - le - lu - - jah.



I will not leave you com - fort - less: I go, and I will come  
again to you,

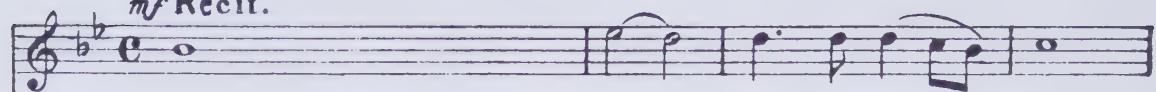


and your heart shall re - joice. Hal - - - le - - lu - - jah.



## INTROIT

SOLO (Soprano or Tenor)

m<sup>r</sup> Recit.

The Spirit of the Lord filleth the world: Hal - le - lu - - jah.

Let the right-eous be glad; let them re - joice be - fore God:

yea, let them ex - ced - ing - ly re - joice.

Hah - le - lu - jah. Hah - le - lu - - jah.

Organ CHORUS

Let

God a - - rise;— let His en - e - mies be scat - ter - ed:

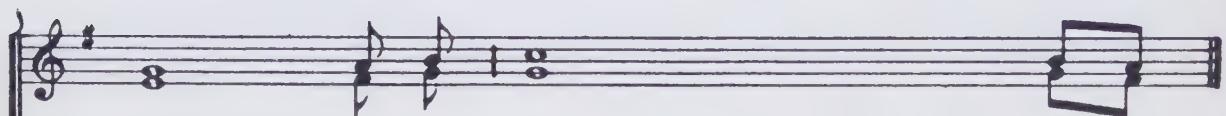
Let them al - so that hate Him flee— be - fore Him, flee be -  
 Let them al - so that hate Him flee be -  
 flee be -  
 Let them al - so that

- fore Him,  
 - fore Him, flee — be - fore — Him.  
 hate Him flee,

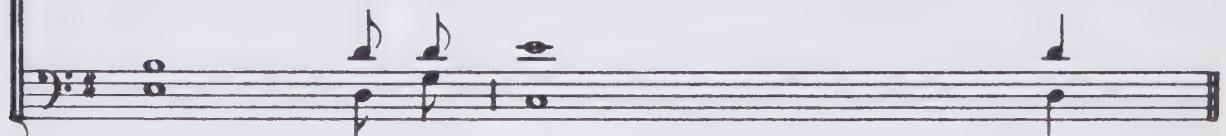
## GRADUAL



Hal - le - lu - jah. Hal - le - lu - - jah. Thou sendest forth Thy Spirit,



They are cre - at - ed: and Thou renewest the face of the earth.



Hal - le - lu - jah. Come, Holy Spirit, fill the hearts  
of the } faithful:



*slow*  
and kindle in them the fire of Thy love. Hal - le - lu - - jah.



# Apostles' Days

105

**INTROIT**  
SOLO (Soprano or Tenor)

*p*

I know Whom I have believed: and am per-suaded that He is

able to keep that which I have com-mitt-ed un-to Him a-

-gainst that day. There is laid up for me—a crown of

right-eous-ness: which the Lord, The right-eous Judge, shall give me.

## CHORUS

*p*

O Lord, Thou hast search-ed me, hast search-ed me and

known me: Thou know-est my down - sit - ting — and

mine up ris - - - ing.

## GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.  
As it was in the beginning, is now, and ev - er shall be world with - out end. A - men.

## GRADUAL

Their sound went forth through all the earth: and their words to the end of the world.

The heavens declare the glory of God: and the firmament showeth His han-di-work.

Hal - le - lu - jah. Hal - le - lu - - jah.

I have chosen you out of the world: that ye should go and bring forth fruit

and that your fruit should re-main. Hal - - le - lu - - jah.

**Evangelists' Days****INTROIT****SOLO (Soprano or Tenor)**

*mf*

Go ye in-to all the world: and preach the Gos-pel to ev - - 'ry

crea-ture. Their sound went forth through all the earth: and their words to the end of the world.

**CHORUS**

*p*

Thy Word is a lamp un - to my feet: and a

*p*

light un - to my path, a light un - to my path.

**GLORIA PATRI, (See APOSTLES' DAYS, page 108, or Common Service Book, page 10)****GRADUAL** The same as for APOSTLES' DAYS (page 107)**St. Thomas, Apostle**  
December 21**INTROIT & GRADUAL** The same as for APOSTLES' DAYS (page 105)

# St. Stephen, Martyr

December 26

## INTROIT

**SOLO (Soprano or Tenor)**

Prin - ces al - so did sit and speak a - gainst me: The

wick - ed have wait - ed for me to des - troy me.

Help me, O Lord — God, help me, O Lord — God: for

I — have kept — Thy tes - ti - mon - ies.

## CHORUS

*mf*

Bless - ed are the un - de - fil - ed in \_\_\_\_ the

Organ

*mf*

way: who walk in the law\_\_\_\_ of the Lord, who

walk in the law\_\_\_\_ of \_\_\_\_ the Lord.

walk in the law\_\_\_\_ of \_\_\_\_ the Lord.

walk in the law\_\_\_\_ of \_\_\_\_ the Lord.

8

GLORIA PATRI, (See APOSTLES' DAYS, page 106, or Common Service Book, page 10)

## GRADUAL

Blessed are they who are persecuted for righteousness' sake: for their's is the Kingdom of Hea - ven.

8

Be thou faithful unto } death: and I will give thee } a crown of } life. Halle - lu - jah.

Halle - lu - - - jah. I see the heavens op - en'd: and Jesus standing

*slow*

at the Right Hand of God. Halle - - - le - lu - - - jah.

## St. John, Apostle, Evangelist December 27

**INTROIT & GRADUAL** The same as for APOSTLES' DAYS (page 105)

## The Conversion of St. Paul January 25

**INTROIT & GRADUAL** The same as for APOSTLES' DAYS (page 105)

## The Presentation of our Lord

February 2

## INTROIT

SOLO (Soprano or Tenor)

*mf*

We have thought of Thy lov-ing-kind-ness, O God: in the

*mf**p*

## CHORUS

Great is the Lord, and greatly to be praised: in the  
city of our God, in the mountain of His holiness.

## GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be: world without end. Amen.

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**St. Matthias, Apostle**

February 24

INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

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## The Annunciation

March 25

## INTROIT

SOLO (Soprano or Tenor)

All the rich a - mong the peo - ple shall on - treat Thy

fav - or: she shall be brought un - to the King in

rai - ment of need - le-work. Her com - pan - ions shall be

brought un - to Thee: with glad - ness and re - joic - - ing, with

CHORUS

My heart is in -

dit - ing a good \_\_\_\_\_ mat - tor: I speak of the

things which I have made \_\_\_\_\_ touch - ing the King.

8

**GLORIA PATRI** (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be: world without end. Amen.

**St. Mark, Evangelist**

April 25

INTROIT The same as for EVANGELISTS' DAYS (page 108)

GRADUAL The same as for APOSTLES' DAYS (page 107)

**St. Philip and St. James, Apostles**

May 1

INTROIT &amp; GRADUAL The same as for APOSTLES' DAYS (page 105)







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